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American Fiction

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detail of *All the King's Men* to the sombre passion, "seen in a dusky and lurid glow," of *World Enough and Time* tapers off with the question: "Was all for naught?"

Writers such as the American Crawford Power have an answer.

The European suspects that it lies beyond something he has seen stated as a comment on Mr. Van Wyck Brooks curiously titled book *The Confident Years.* A leader in the *Saturday Review of Literature* praised "a tradition of freedom based on revolution" which that book defends. The European, with some experience of revolution, wonders which revolution has, of itself, created a basis for freedom. Confidence in American literature died with James, and the romantic radical of Mr. Van Wyck Brooks' generation has become a Mailer or a Jones who rebels against life; resorting to violence and bombast, the bearers of this tradition appear to the onlooker to be inflating the whimper an American writer said would be the death-song of a world.

There is, the European recalls, an older tradition that, too, is American; it contains the world, time and eternity, and can give life to fiction which is based on charity and a moral code. The best American writers of the 19th century wrote of regions and they had an American philosophy. Mr. Crawford Power's *The Encounter* is contained by the same unities; but it has a basis in a faith bigger than the world. It is a better novel than, for example, *The Man Within,* Graham Greene's first book. It is a good first book.

The Alexandrians

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becomes a Catholic. And precisely because he admits his "own limited knowledge of good," because he admits that he owes his transforming faith to God's grace, this protagonist of the latter pages of *The Alexandrians* analyzes the situation of his town and people with an acuity that for all its bitterness is tempered with charity. Faulkner has damned the New South of Popeye and Temple Drake, and has called upon it, in the person of his Negro drab, Nancy, to repent. William Styron ended *Lie Down in Darkness* with a similar plea; his spiritual cure for the post-Lost Generation is, apparently, the frenzy of revivalism. Mr. Mills is certainly sympathetic to these proposals, but his remedy is more thoughtful, more liberal, more firmly grounded in sober reality and in the religious orthodoxy of Western culture.

At the end of *The Alexandrians* John and his guest Senator Freeman hear the recorded strains of Beethoven's *Ninth Symphony,* coming from the home of Miss Volly Johnson, the elderly music teacher who is his only Catholic friend in Alexandria. And John tells the Senator how Miss Volly had tried to shock the Alexandrians into an awareness and love of the beautiful by playing her recording of the *Ninth* full blast in the evenings. At first people objected: "Something should be done to stop Volly Johnson's making all that dreadful racket after dark." Then Alexandria ceased to mind; and John remembers that Miss Volly said, "We hoped extravagantly, John. We allowed enthusiasm to carry us away. We might have considered that every one of these people has heard of the Incarnation. If they can remain politely unresponsive to God's greatest expression of His love, there's little reason to suppose that the *Ninth Symphony* should stir them." Miss Volly has continued to play her records; but now, concludes John, most Alexandrians own radios, and the blare of jazz bands easily drowns out the sound of Beethoven; "her phonograph has got no softer. Alexandria has got louder. We've all got deafer."

Such is the problem, materialism—the problem of the Alexandrians, of the South, of America, of our modern culture. The measure of his distinction as a novelist is that in an elegant yet always functional prose, through men and women of depth and character, Mr. Mills suggests what, for him, is the obvious, and ignored, remedy. Will the Alexandrians heed, ever?

Letter from England

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biography of two people no longer living; let me call your attention to a book which contains the biographies of 5,500 living English-speaking Catholics: *The Catholic Who's Who* 1952 (Burns Oates) which has just appeared. It is not the kind of book that I should normally mention, for reference books I regard as the tools of trade rather than the finished product which is presented for reader diversion (or its reverse). But there are special reasons why I should mention this one: it appears after an interval of 11 years (the war interrupted its publication—previously it was an annual volume) and this is the 35th edition. It is an extremely useful work. For all who are engaged in Catholic (or indeed any) journalism, publishing or bookselling this is a reference book of immense value which will save hours of valuable time; all reference libraries will want a copy.

With regard to the U.S.A. entries are limited, no doubt because the prewar editions included few such entries. In the next edition, to be published in 1955, it is planned to include representative American entries.